



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE BULLETIN OF THE CLEVELAND MUSEUM OF ART

EIGHTH YEAR

MARCH 1921

NUMBER 3

CREAM PITCHER BY PAUL REVERE

The first purchase with the income from the recent gift of J. H. Wade is a small silver creamer made by the younger Paul Revere (1735-1818) of Boston, the hero of Longfellow's poem and probably the best known of the early American silver-smiths. It is also the only piece of Revere's work owned by the Museum. It dates from about 1770 and stands four and one-fourth inches in height. The body which may be described as in the shape of an inverted pear, rests upon a round standard with a spreading moulded base. The delicate handle is of the double scroll pattern and the rather short nose is wide with a rounded edge. The maker's mark, P R in script capitals enclosed in a rectangle, is clearly defined near the junction of the handle.

On the under side of the base is engraved P H to P E and on the front of the body is the monogram M H P. The first inscription signifies that Priscilla Holyoke, daughter of Edward Holyoke (1689-1769) president of Harvard College from 1737 to 1769, gave the creamer to Priscilla Epes. Miss Holyoke who was born in 1739 married in 1780 Eliphalet Pearson, professor of Hebrew and Oriental Languages at Harvard and for a short time acting president of the college, and died in 1782 at the birth of her only child Mary Holyoke Pearson (1782-1829) whose initials appear on the body of the creamer. Miss Pearson became in 1813 the wife of Reverend Ephraim Abbot of Greenland, New Hampshire, and died without issue in Westford, Massachusetts. Her husband married again and the creamer descended through his children by his second marriage.

Paul Revere was the son of Apollos Rivoire a French Huguenot from Riancaud who settling in Boston in his youth, anglicized his name to the form now so well known. He too was a silversmith and from him his versatile son learned his trade. The younger Paul was born in Boston and remained there throughout his life. His house still stands on North Square and is one of the Meccas of the Boston visitor. He turned his hand to many things besides the fashioning of silver and among his activities were engraving on copper, the manufacture of bells and the practice of dentistry.

Although Revere made gold frames for miniatures by Copley and other artists the popular theory that he carved wooden frames for Copley's portraits must be abandoned in view of the fact that Revere's account books show no such items. He was one of the founders of the Massachusetts Charitable Mechanics Association, and Massachusetts has a town and Boston a street named for him. By two marriages he had numerous children and two of his grandsons were killed in the Civil War. He was painted in early middle life by Copley and not long before his death he and his wife sat to Stuart.

L. P.

EXHIBITION OF AMERICAN PAINTINGS

An interesting exhibit of American Paintings opened in Gallery IX on February 15th and will remain through March 27th. They are paintings by contemporary artists and the greater number were chosen from the Thirty-third Annual Exhibition of American Oil Paintings and Sculpture held at The Art Institute of Chicago in November and December of last year. They were selected by The Toronto Art Gallery and exhibited there in January together with a few additional paintings of the Ultra-modernists. Now by an arrangement with the artists and The Toronto Gallery, the Cleveland Museum has been able to obtain this entire group for exhibition here.

The list includes such well-known names as: Karl Anderson, Reynolds Beal, Cecilia Beaux, George Bellows, Hugh H. Breckenbridge, Bryson Burroughs, Howard Russell Butler, Mary Cassatt, Emil Carlsen, John F. Carlson, Arthur B. Davies, Paul Dougherty, Frederick C. Frieseke, Daniel Garber, W. J. Glackens, Childe Hassam, Charles Hawthorne, Victor Higgins, Félicie W. Howell, John Johansen, Ernest Lawson, Hayley Lever, Jerome Myers, E. W. Redfield, Chauncey F. Ryder, Leopold Seyffert, John Sloan, Gardner Symons, Abbott H. Thayer and Frederick Waugh.

The collection of American paintings owned in Cleveland and loaned to the Museum by the various owners during the summer months of nineteen hundred and twenty, showed clearly how widespread is the local interest in modern American art. Quite a number of works by the artists mentioned above were in that exhibition, but there are many others among the leading men in